THE BRITISH ARCHÆOLOGICAL ASSOCIATION.

The committee appointed at a special general meeting, held on Wednesday, March 5th, have published the first number of their Journal, consisting of eighty-six pages of letterpress and forty-four illustrations.* It is prefaced by a very temperate and ingenuous statement of the events which led to the recent and greatly-to-be-regretted disagreements, and contains much interesting antiquarian information. On this statement we do not intend to enter; our readers are already acquainted with all the facts of the matter, and our own general opinion. We cannot, however, avoid saying, that the case of the appealing party—the party whose journal is now before us—has been greatly advanced in the minds of many who have not yet interfered, by the gradual explosion of certain *charges*, prejudicial to the reputation of individuals, which have been industriously circulated by unwise opponents. The high character of Mr. Crofton Croker, Mr. Planché, Mr. Barlow, Mr. Corner, and the other members of the committee, is beyond questioning, and affords of itself sufficient answer to some recent assertions.

The principal papers in the Journal are by, Mr. C. Roach Smith ("On Roman potters' kilns and pottery, discovered in Northamptonshire"), Mr. Daniel H. Haigh ("On Deerhurst Church, Gloucestershire"), Mr. Thomas Wright ("On Medieval Architecture," illustrated from illuminated MSS.), Mr. F. C. Lukis ("Cromlech du Tus, Guernsey"), the Rev. Stephen Isaacson ("On Roman remains and other antiquities, at Dymchurch, Kent"), and Mr. J. R. Planche ("Remarks on an enamelled Tablet, preserved in the Museum at Mans, and supposed to represent the Effigy of Geoffrey Plantagenet"), whose valuable paper is entitled to the attention of all heralds. Mr. Wright's paper we are enabled, by the kindness of the committee and the author, to print entire.

MEDIEVAL ARCHITECTURE ILLUSTRATED FROM ILLUMINATED MANUSCRIPTS.

BY THOMAS WRIGHT, M.A., F.S.A.

BUILDERS AT WORK.

In the volume of the "Archæological Journal" published under the direction of the central committee of the Association during the first year of its existence, several instances have been given of the valuable assistance which may be derived from the illuminated manuscripts of different periods, in illustrating architectural antiquities. The details of these old pictures are not in general drawn with sufficient minuteness to enable us to derive much benefit from a comparison with existing monuments; but we learn in them the disposition and arrangements of buildings of different classes, of which there are now no perfect examples left. It has been already shewn that, with regard to Anglo-Saxon architecture, the drawings in manuscripts of a date anterior to the Norman conquest furnish us with data of great importance in identifying the few existing remains, which without them are extremely doubtful. The Anglo-Saxon drawings present sufficient characteristics for our purpose. But after the conquest, when existing monuments, the dates of which are known, become more numerous, the drawings in the manuscripts have less value in this respect, and in many instances the architectural characteristics are so badly designed as to be altogether useless. But, as a compensation for this default, the manuscripts represent to us interiors and exteriors of castles and monasteries, palaces, manor houses, cottages, with street views, and the various buildings peculiar to town and country, as they stood in different ages and under different circumstances; and these are in general further explained by the descriptions in the corresponding text.

The earlier illuminated manuscripts are chiefly copies of the Scriptures, or books of a religious character, and the buildings represented in these are mostly ecclesiastical. We find little to illustrate the domestic and military architecture of the Anglo-Saxons. The same remark applies in some degree to the Anglo-Norman period; and it is not till the illuminated romances became common, in the thirteenth century, that we find many drawings of houses and castles. But there is one part of the subject which is illustrated by these illuminations at all periods when they are found, and one which cannot fail to have an interest for all our readers—the occupations and the tools of the builder and mason. It would be no difficult thing to give a very numerous and perfect series of drawings of builders occupied with their labours, at every period from at least the tenth century down to the sixteenth; but I will be satisfied in the present instance with giving a few examples, in regular succession of date, although belonging to periods separated by somewhat long intervals.

My first cut is taken from the same manuscript of the translation of part of the Scriptures by Alfric, which has already furnished our illustrations of Anglo-Saxon architecture (MS. Cotton. Claudius, B. iv. fol. 19), and which was executed at the close of the tenth or in the earlier years of the eleventh century. It represents the building of Babel, and is here considerably diminished from the original. The drawing is somewhat rudely executed, though not without spirit; and the workmen shew us much contempt for the laws of gravitation as the artist has exhibited ignorance of perspective. On the right, a workman is carrying the squared stones for the wall one by one up a ladder. On the left, two men are employed in raising either a large squared stone or a beam of timber to a rather singularly formed scaffold, on which another labourer is lifting a hod of mortar to the workman above. At the top a man is working on a dome with a hammer and chisel, while below him another is similarly employed on a sloping roof. Two others are working with tools of the same description at the door.

The next example is taken from the painted glass of a window in the cathedral of Chartres in France, executed in the thirteenth century. Our cut is reduced from a larger plate given in the interesting "Annales Archéologiques," by the distinguished French archæologist M. Didron. In the right-hand compartment two masons are at work on the stones which are apparently intended to form parts of mouldings; at their feet are their squares and their compasses, and the models of the mouldings are suspended above. In the other compartment a mason is employed in equalizing the surface of a stone, with a tool which appears to have a serrated edge; and the architect is applying a plummet to ascertain if the work be accurately vertical. Above are suspended another instrument, apparently a saw, and a board on which is traced the plan of a building with four corner columns and a large clustered pier in the centre. Two of the masons have small caps tied by a band which goes under the chin; and it is singular that both these and the third mason have crowns, apparently of laurel. M. Didron remarks that gloves, to be presented to masons and stone-cutters, are often mentioned in old documents. In a subsequent number of his valuable "Annales," he gives the following examples. In 1381, the Chatelan of Villaines en Duemois bought a considerable quantity of gloves to give to the workmen, in order "to shield their hands from the stone and lime." In October 1383, as we learn from a document of the period, three dozen of gloves were bought and distributed to the masons when they began the buildings at the Chartreuse of Dijon. At Amiens, in 1486 or 1487, twenty-two pairs of gloves were given to the masons and stone-cutters.

Our third woodcut is taken from a manuscript of the earlier part of the fifteenth century (MS. Harl. No. 4431, fol. 111), containing the poems of Christine de Pisan. The stones are here no longer carried up by the hands of the labourers, as in the Anglo-Saxon manuscript, but they are raised by a wheel and axle—a rather rude attempt at a crane. The mason at work on the wall is squaring his stone with a serrated tool, like that which is in the hand of one of the workmen in the foregoing scene. The other is measuring the stone with a compass. One part of the building on which they are employed is a church, with flying buttresses. All the dresses of the men employed here differ from each other, and perhaps dis-

* "The Journal of the British Archæological Association, established 1843, for the Encouragement and Prosecution of Researches into the Arts and Monuments of the Early and Middle Ages. No. I. H. G. Bohn, York-street, Covent-garden."

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